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71

A. G.

Le Jour des nocces

Répétiteur

Couverture

Mood^{to}

flute

Handwritten musical score for the first page of 'Couverture'. The score is written on ten staves. The first two staves are for the flute, with a brace and the word 'Mood^{to}' written above them. The third staff is for the piano, with a brace and the word 'flute' written above it. The remaining staves are for the piano. The music is in 3/4 time and features a variety of notes, rests, and dynamic markings.

Handwritten musical score for the second page of 'Couverture'. The score is written on ten staves. The first staff is for the flute, with a brace and the word 'all?' written above it. The second staff is for the piano, with a brace and the word 'all?' written above it. The remaining staves are for the piano. The music is in 3/4 time and features a variety of notes, rests, and dynamic markings. The page ends with a large, ornate flourish.

Handwritten musical score on the left page, featuring a grand staff with two systems of staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and various musical symbols such as notes, rests, and dynamic markings. The word "Basso" is written above the second staff, and "f" (forte) is written below the third staff. The score concludes with a large, stylized flourish on the right side of the page.

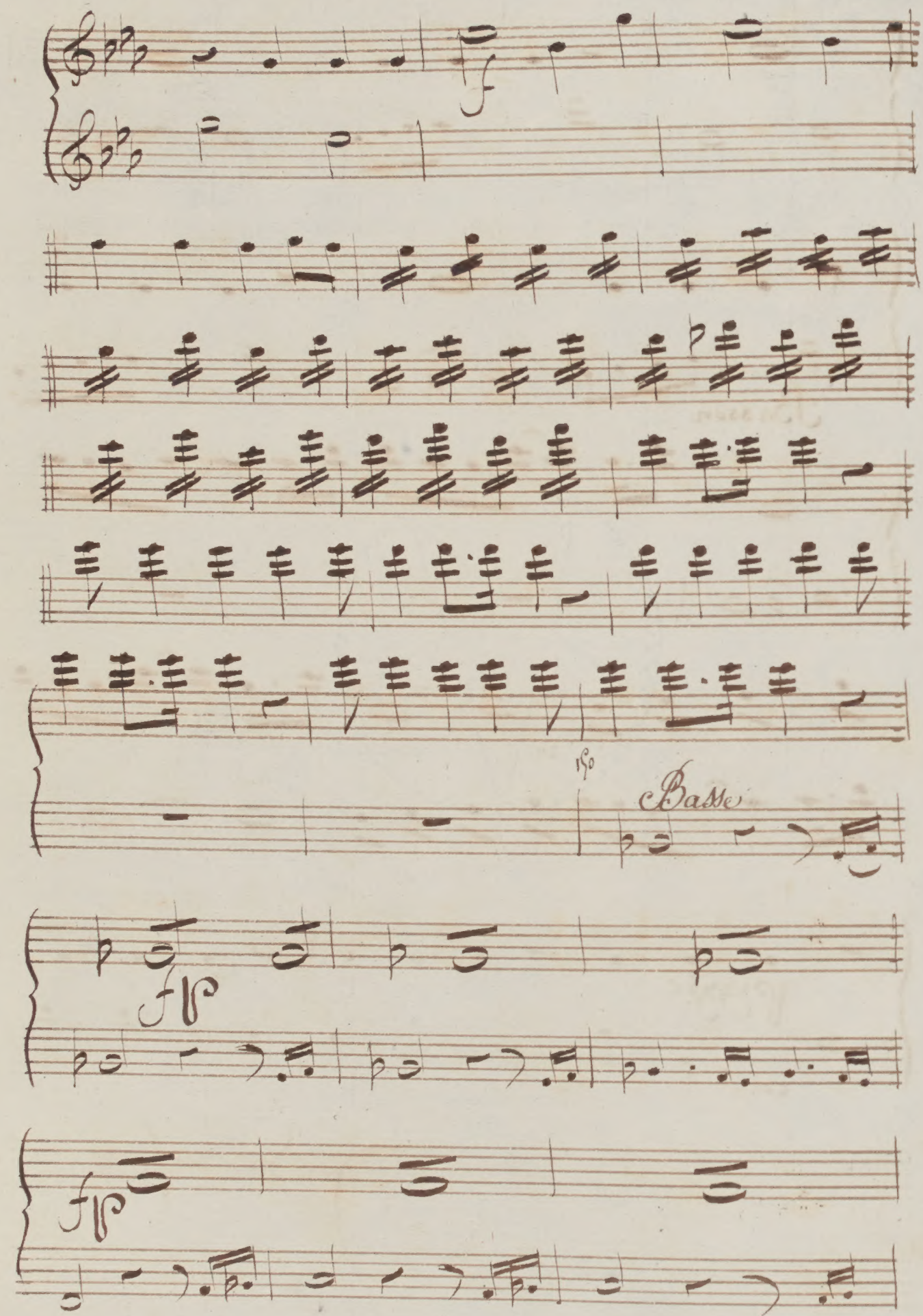
Handwritten musical score on the right page, featuring a grand staff with two systems of staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and various musical symbols such as notes, rests, and dynamic markings. The word "Basso" is written above the second staff, and "f" (forte) is written below the third staff. The score concludes with a large, stylized flourish on the right side of the page.

pizzic
cor.

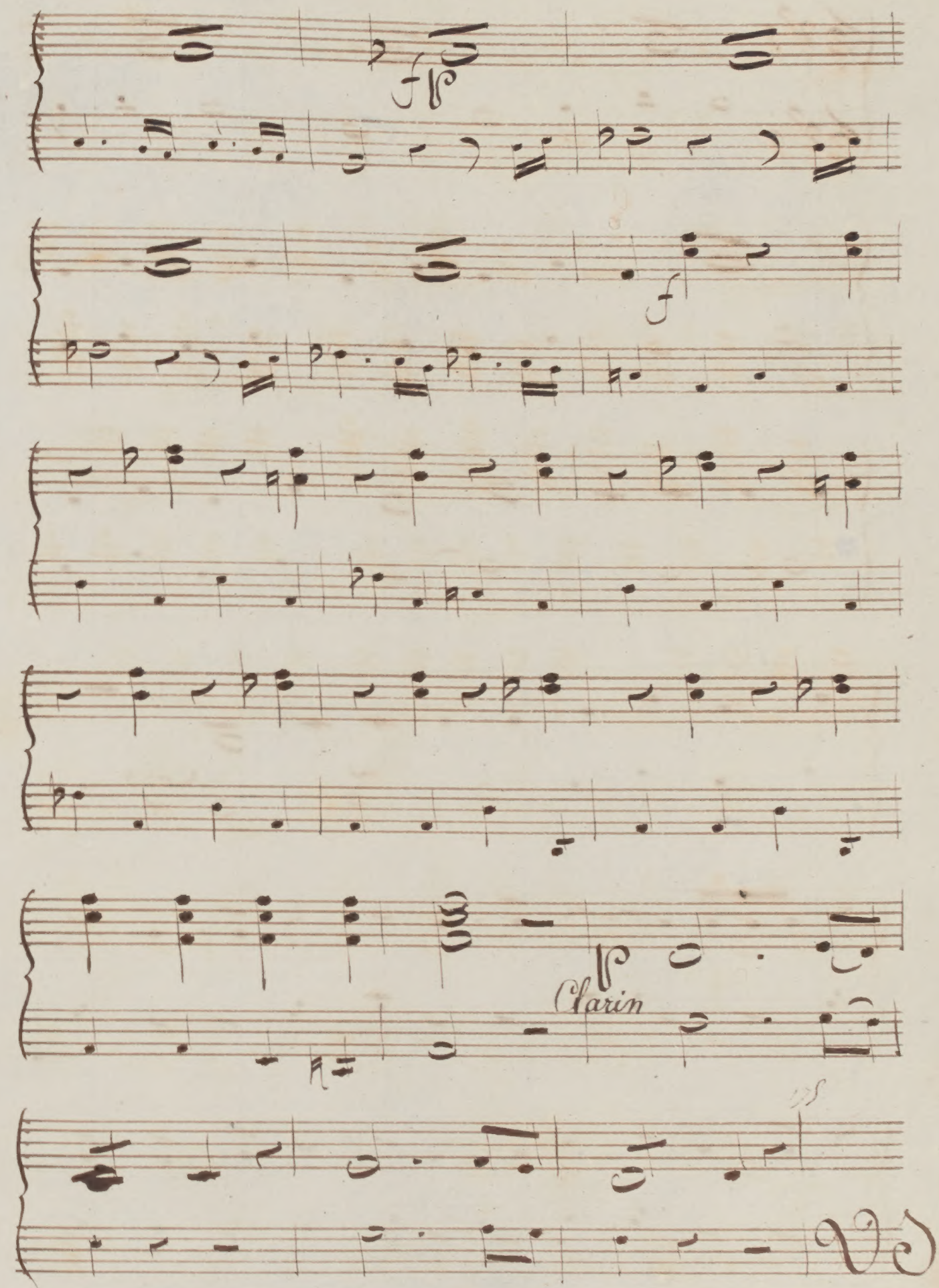
Handwritten musical score for the left page, measures 100-109. The score is written in treble and bass staves. The key signature is two flats (B-flat and E-flat). The time signature is 2/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. The word "pizzic" is written above the first staff, and "cor." is written below the first staff. The page number "100" is written at the end of the first staff.

Handwritten musical score for the right page, measures 110-125. The score is written in treble and bass staves. The key signature is two flats (B-flat and E-flat). The time signature is 2/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. The word "Basson" is written above the second staff. The page number "125" is written at the end of the second staff. The score concludes with a large, ornate flourish.

Handwritten musical score on the left page, featuring multiple staves with notes, rests, and dynamic markings such as *ff* and *Basso*.



Handwritten musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings such as *ff* and *Clarinet*.

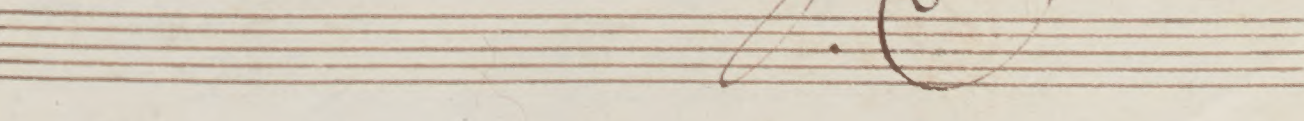
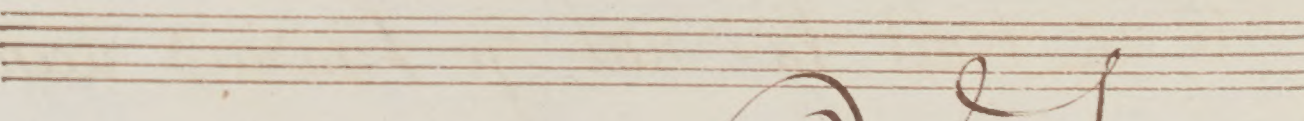
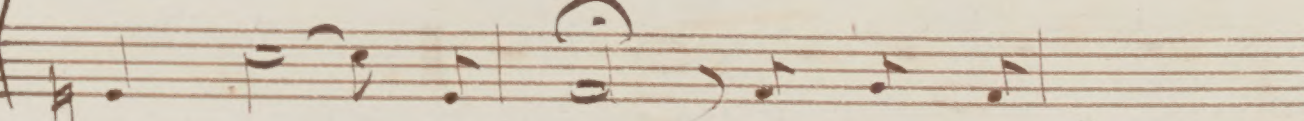
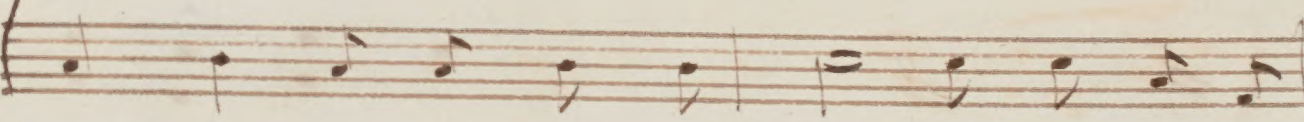
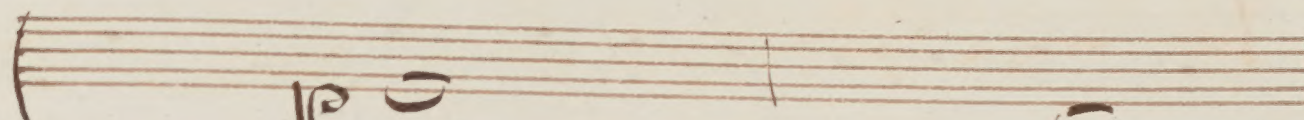
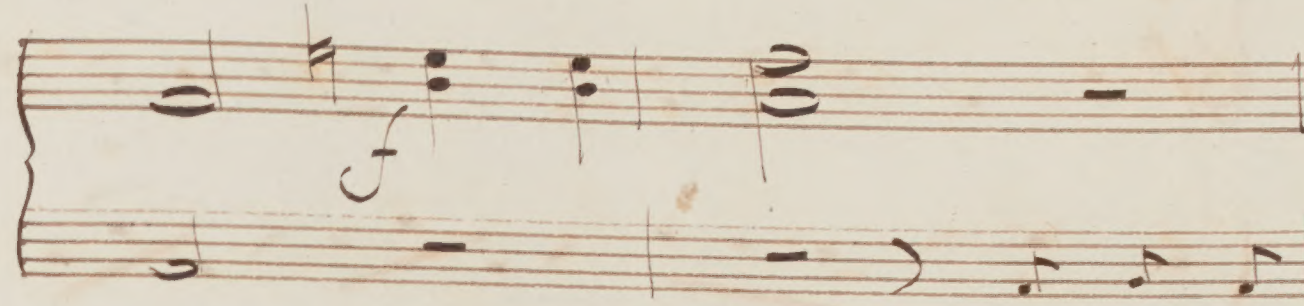
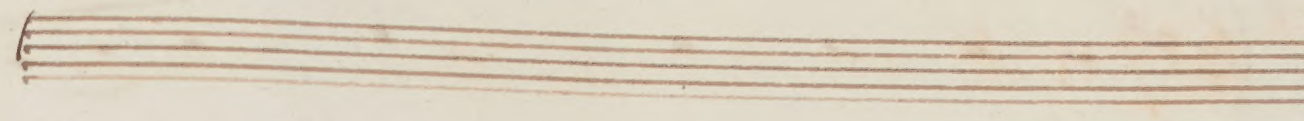
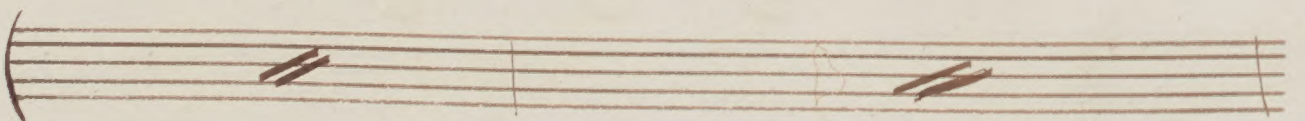
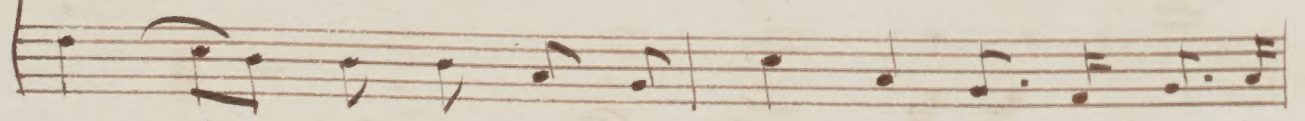
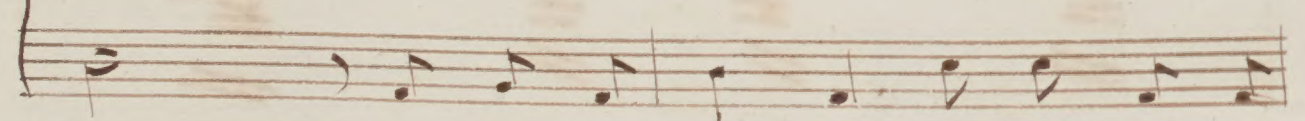
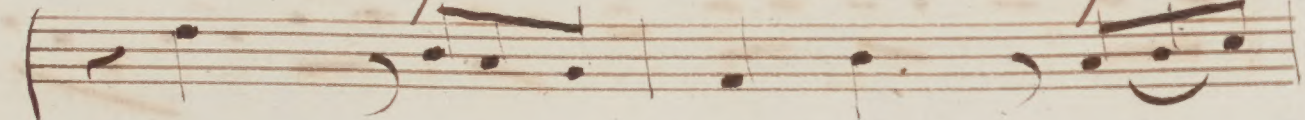
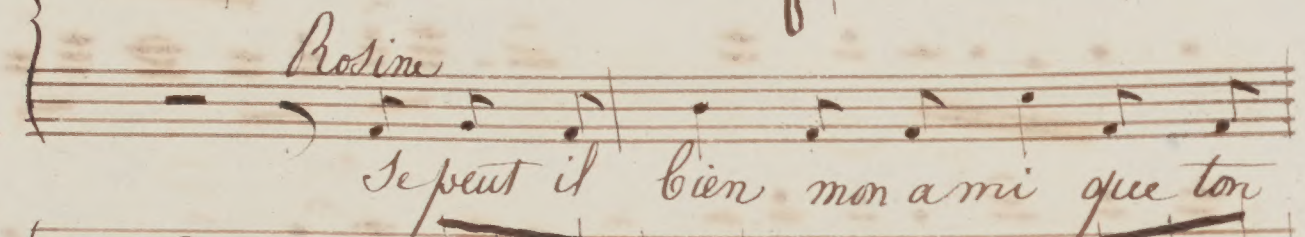
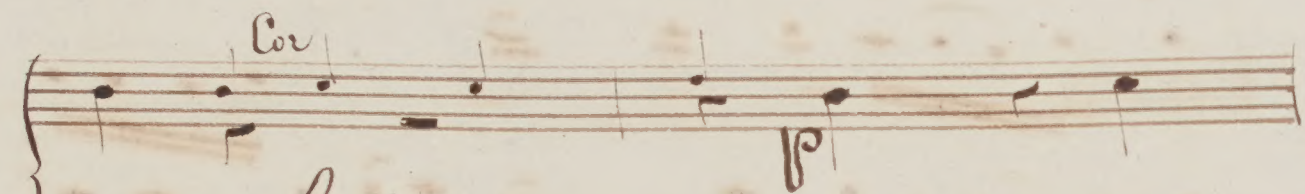


Handwritten musical score on the left page of a manuscript. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age, including some staining and wear.

Handwritten musical score on the right page of a manuscript. The score continues from the left page and is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age, including some staining and wear.

Fin del' Ouverture

les profits immenses, quels profits.



à ce trait là seul, je l'aurais reconnu.

Rosine
Quoi c'en

lui
Comtois
Quoi c'en lui
quelle gro-
c'en bien lui je re-
tes = que tour-nu = re quelle é-
co mais la fi- gu = re
trange
avan-tu = re ma-
quelle étrange
avan-tu = re ma
Worville
= Dame a donc perdu l'esprit me roi = là
= Dame

Handwritten musical score on the left page, featuring a vocal line and piano accompaniment. The lyrics are written below the vocal line.

Donc *près de ma* *femme* *Com =*

tois ce doit être une erreur

Comtois

pour - tant c'en lui

Handwritten musical score on the right page, featuring a vocal line and piano accompaniment. The lyrics are written below the vocal line.

Prosim et Corville

Comtois *oui c'en lui* *oui c'en*

oui c'en lui

lui qui doit être notre
 votre
 oui c'en lui qui doit être notre
 maître pour mari
 pourquoi c'en
 lui que ma - da - me prend aujour -
 pourquoi c'en lui que ma - da - me prend aujour -
 1^{er} lui
 2^e lui

pour conclure notre mariage en vérité.
 3
 L'orville
 1^{er} seigneur e -
 pour de la mai - tres se -

Handwritten musical score on the left page of a manuscript. It features a grand staff with two staves per system, containing various musical notations including notes, rests, and bar lines. The handwriting is in dark ink on aged paper.

Handwritten musical score on the right page of a manuscript. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are in French. The handwriting is in dark ink on aged paper.

Ch, monsieur, il y a de l'argent à gagner.

Allegro *poco f*

Comptoir

il en ins-

-truit dans la juris-pru-dence

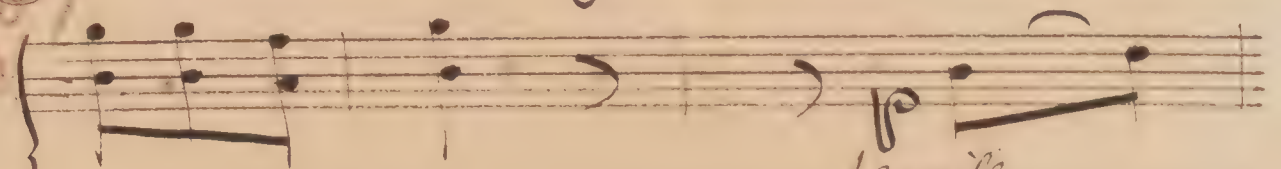
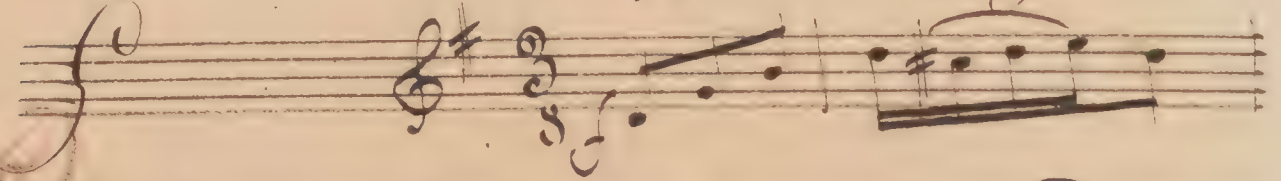
Handwritten musical score on the left page, featuring six systems of music. Each system consists of two staves, likely representing a grand staff (treble and bass clefs). The notation includes various notes, rests, and dynamic markings. The key signature is D major (two sharps). The word "cres" is written below the fifth system, indicating a crescendo. The paper is aged and slightly discolored.

Handwritten musical score on the right page, featuring six systems of music. Each system consists of two staves. The notation includes various notes, rests, and dynamic markings. The key signature is D major (two sharps). The paper is aged and slightly discolored.

Yvonne

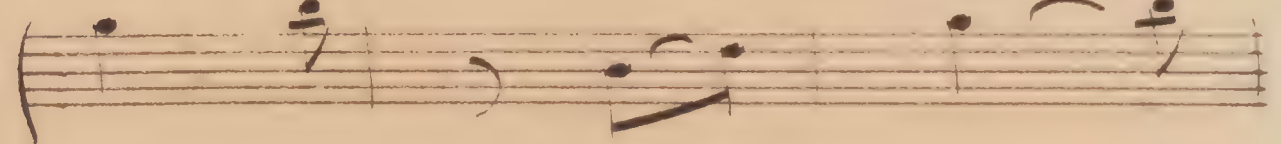
Enfant

me conduire à l'appartement jaune

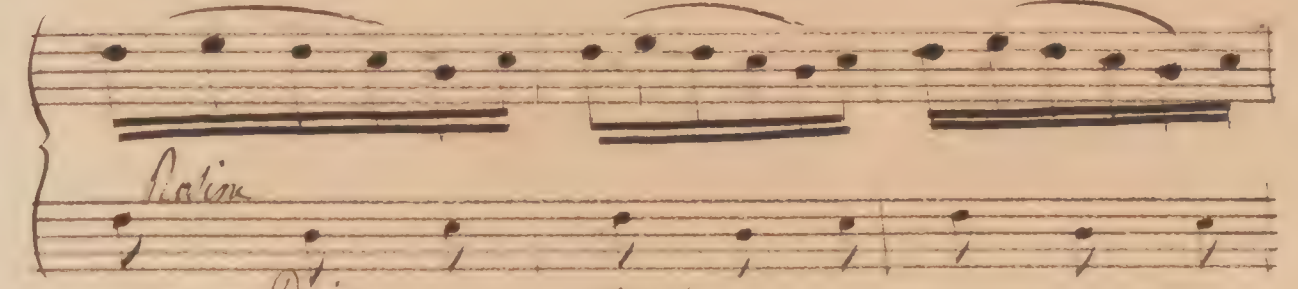
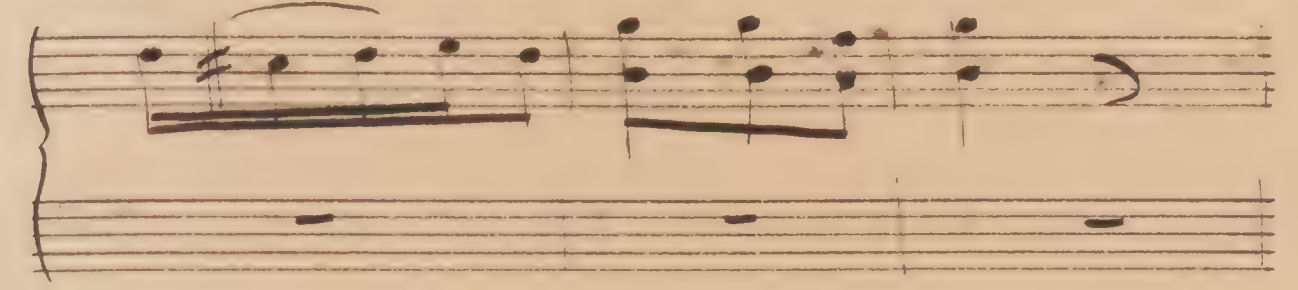
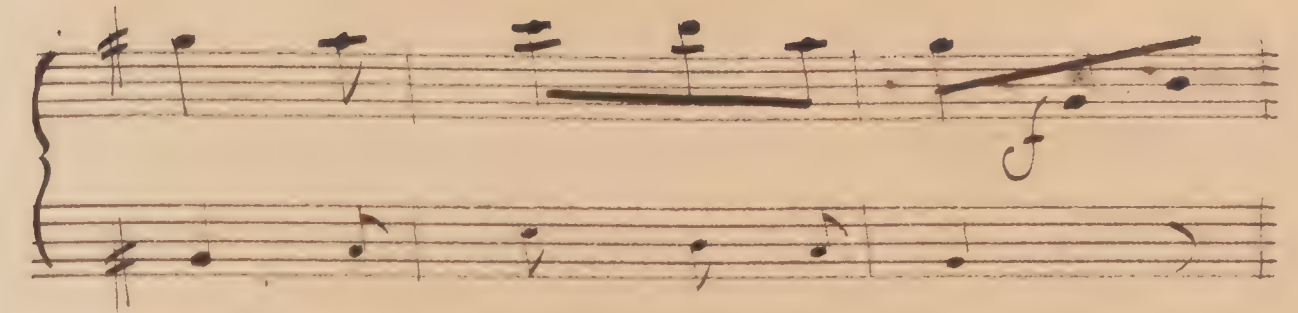
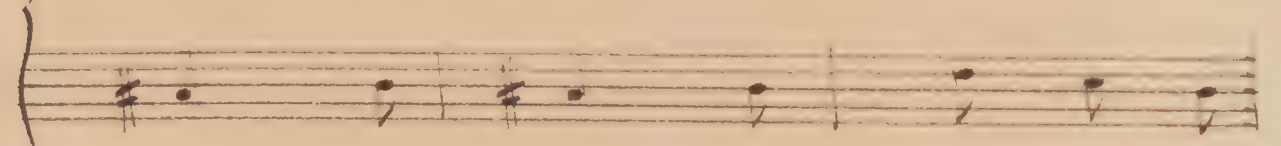
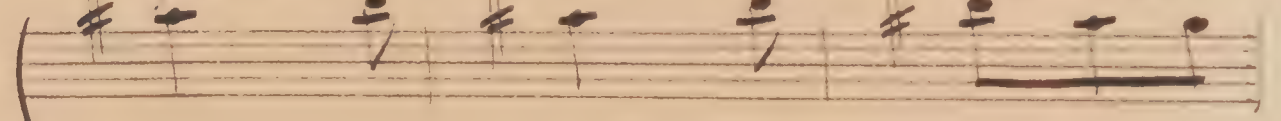


Waville.

ma barbe en

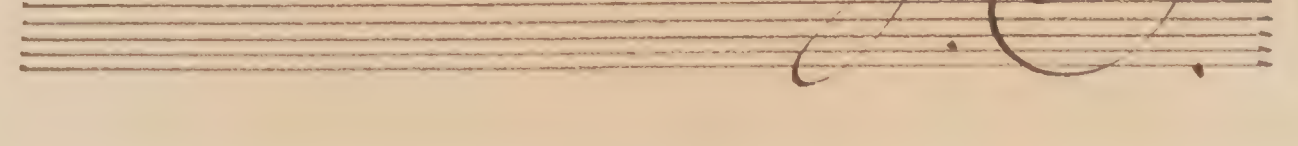
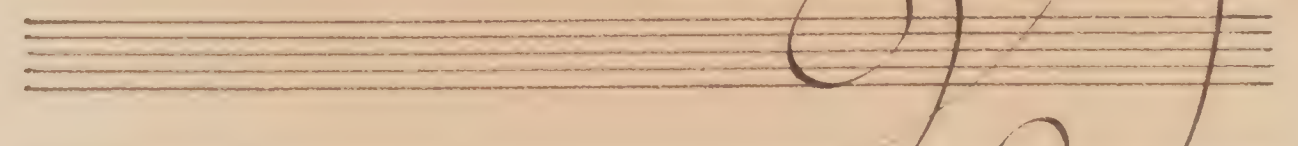
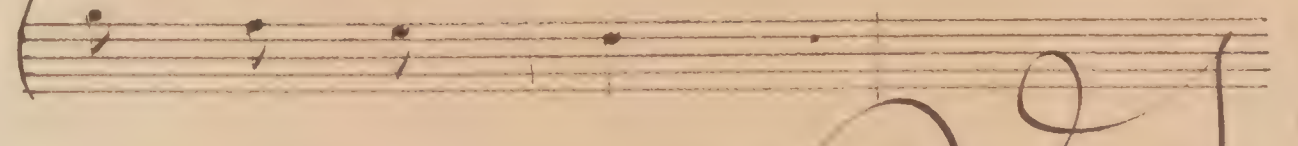
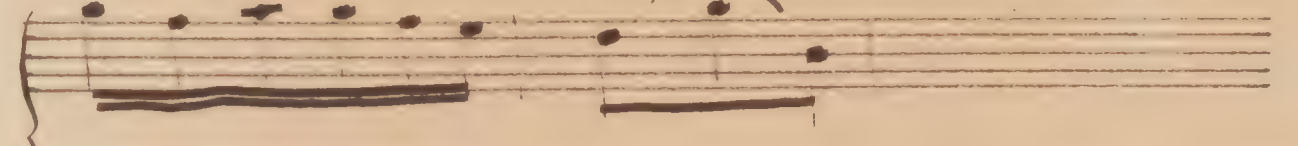
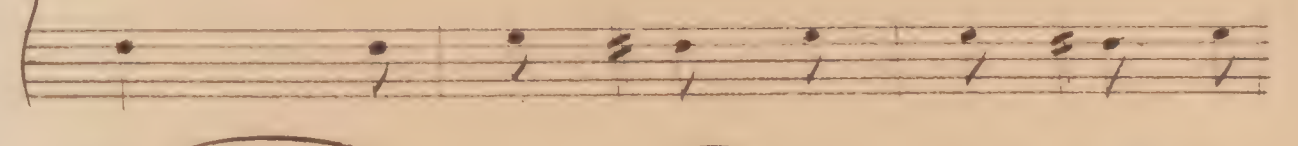


ta - te et ma toi let te



Patine

con - duis mon char



22

Ce mtois

Norine et Dorville

Ce mtois

faï-te et ma toi let te

No

Va se ter mi-ner prompte-

ment l'hy men m'ap- pi-é

poch-le

montre Du ge-le mon ton

montrons

a mon volu appar-tem-ent mon

V.V.

ton à mon côté appar-te-ment mon ton à mon côté appar-te-ment

ah! c'est une femme. Daignez m'entendre.

Eugène me blâmez.

Vous êtes mon aimable ami - e. J'ai vu lui - vi les lois de mon état enve - ri - té. Je crois que de ma vie je ne me vis si fier d'être aro -

cat pour y'allais partir
la calomnie

ploit la des tronchet

V.S.

l'infor- ture' c'est d'être vic-
-ti- me

le jeune époux *retrou-*
-vant son amante *reste long*

tems sur son sein appuyé

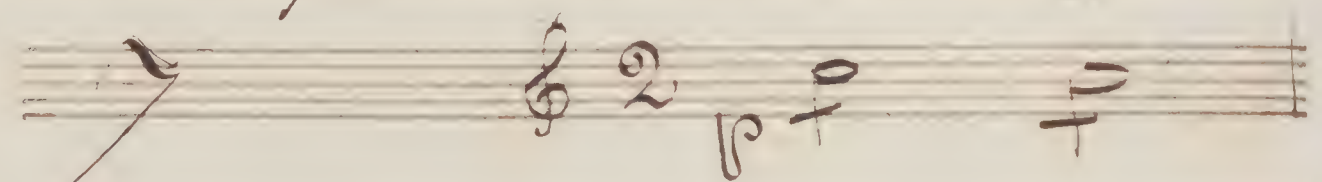
les pleurs bientôt *mouillent ma main trem-*
blante *gar-Dez votre or ah je*

Suis trop pay-é *les Deux en =*

sans et leur mère atten- Dri- e
 Ils sont heureux je crois que de ma

xie Je ne me vis si fier d'être aro-
 cat Je ne me vis si
 fier d'être a-ro-
 cat.

Des compensations ne sauraient effacer

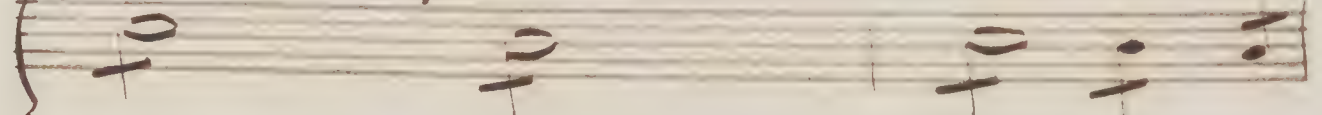


M^{me} G. St Valery.

Né-tat de veuve a des douceurs vos



gouts rien ne peut les contraindre



point d'époux maudite ou grandeur



mais de jalou-sie a craindre jamais de



jalousie a craindre - Die votre



oncle eut pu me plaire af-fez



mais prendre un mari d'un tel a - ge



ce seroit vous en con-vien-drez



pouter loin l'amour du veu-ag-3 pouter loin l'a-

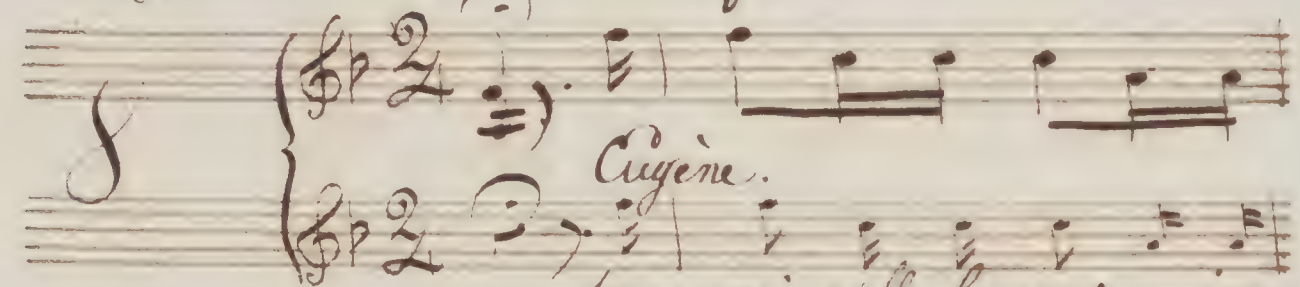


-mour du veu - va - ge



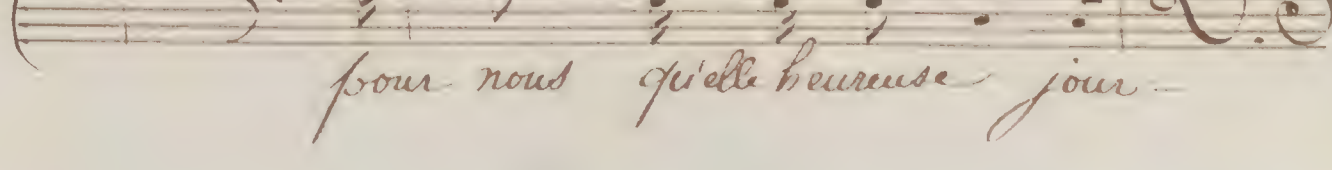
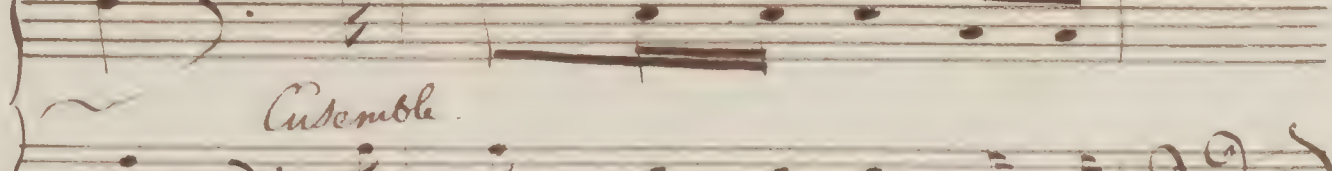
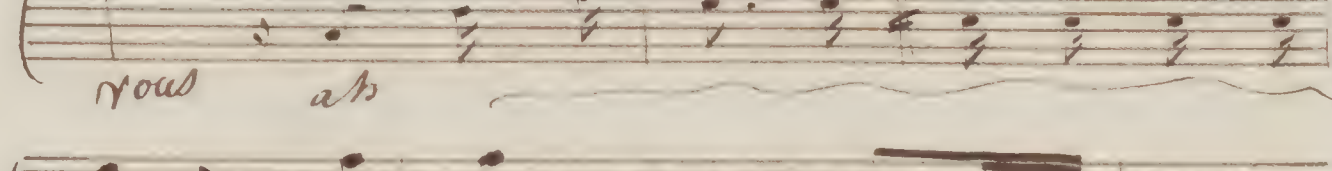
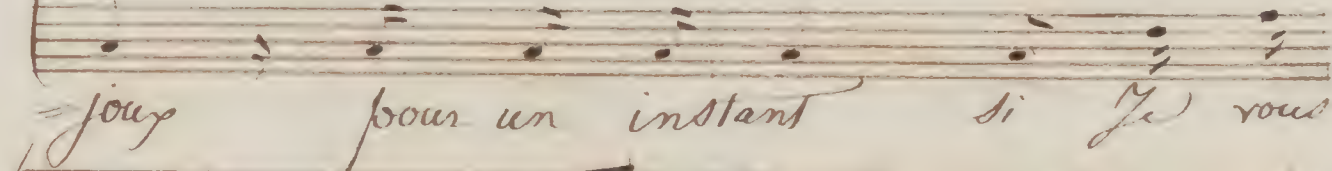
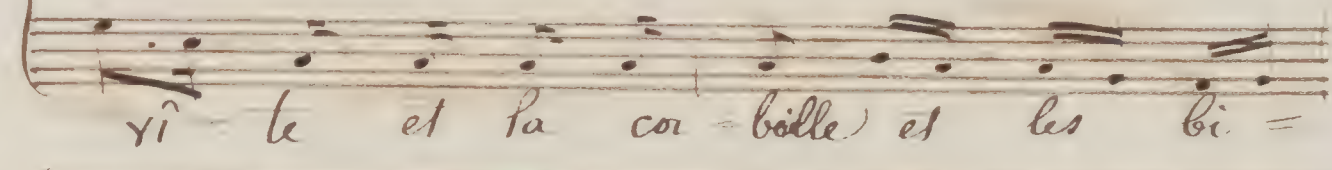
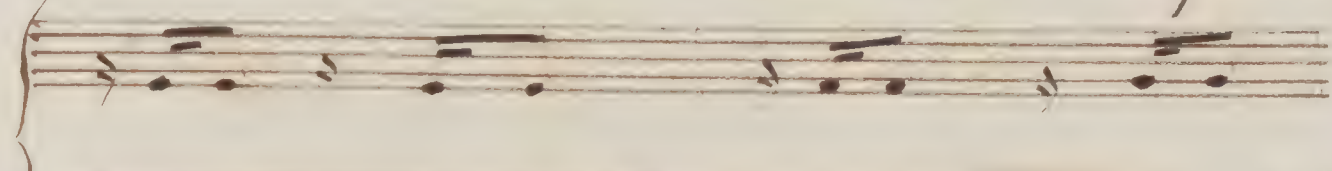
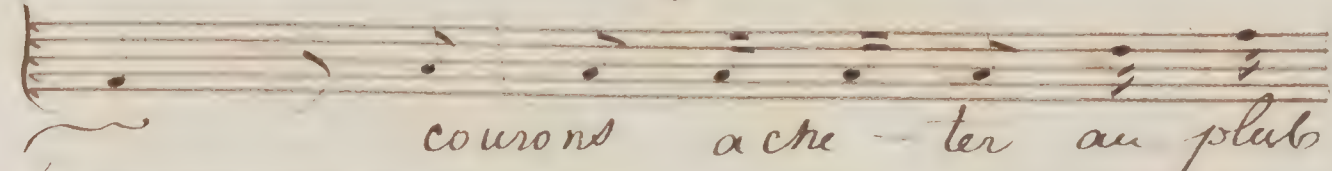
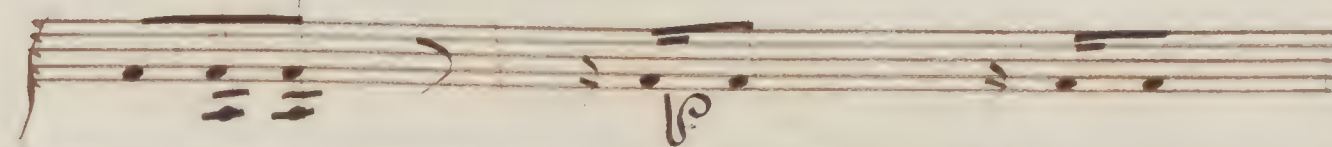
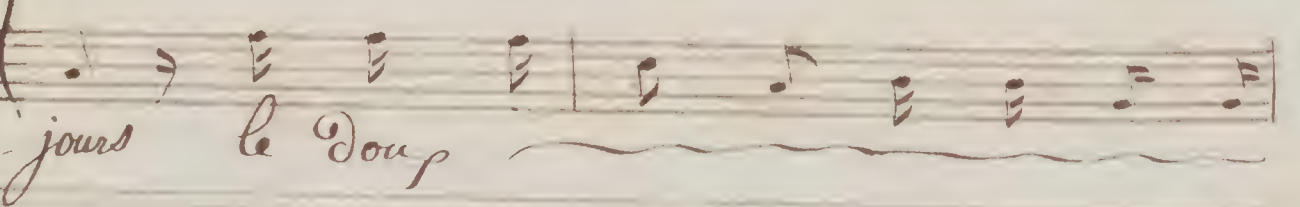
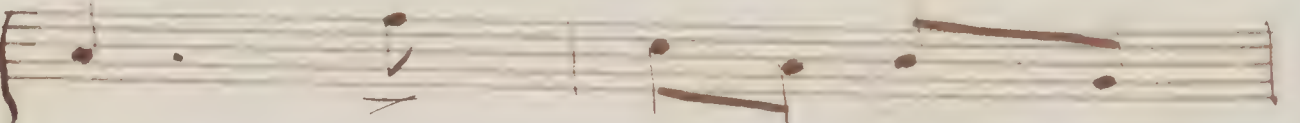
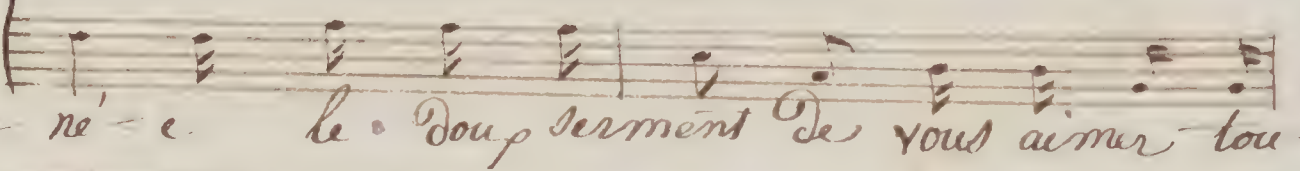
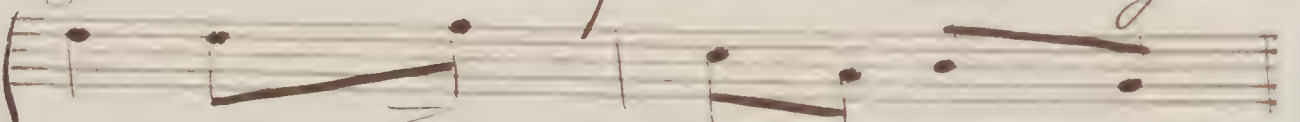
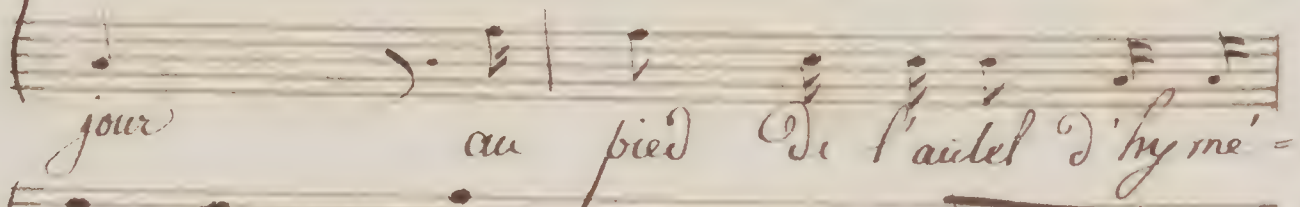
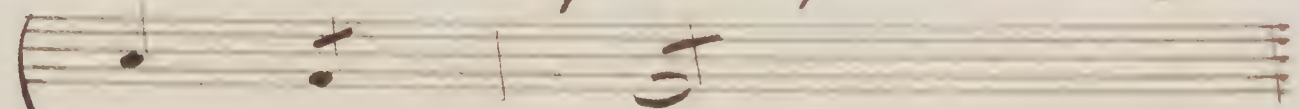
(Alto)

Pongez à ne pas vous faire attendre.



Cugène.

pour moi quelle heureuse jour



ne-e oui nous allons répe-ter en ce

jour au pied de l'autel d'hymne

née le Doux serment de nous aimer tou-

jours le Doux

le

le Doux

le Doux

Comtois en ta injurie ne l'oublie pas.

Refine

Oui ta co-

le-re se re-veil-le

Comtois

me mène

geons pas la De-pense

Ensemble

Oui ta co-le-re

et un Aurore de cochenille.

10^e Corille
Sans les trois

Ty où j'ai passé ma vi - e
Mon char -

-geai plus d'un bati - ment
pendant vingt

ans j'ai four - ni d'eau de - vi - e
l'amé -

-rique et le conti - nent
l'amé -

-rique et le conti - nent
par mes cal -

culo si j'ai grossi ma som - me
c'en un tra -

-gard dont je dois m'applau - dir
car je le

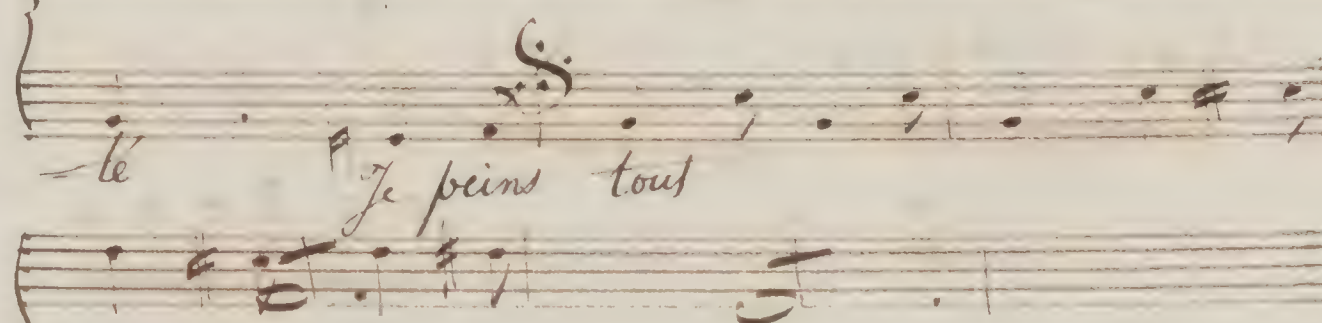
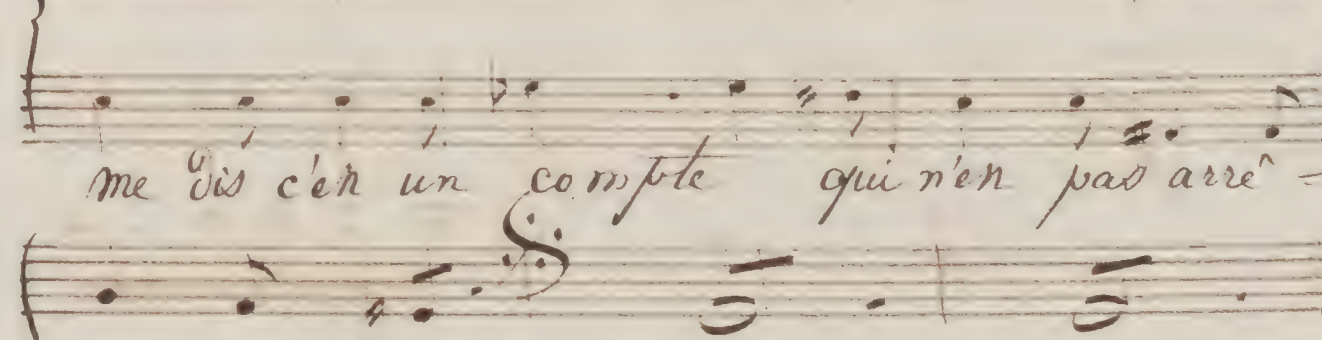
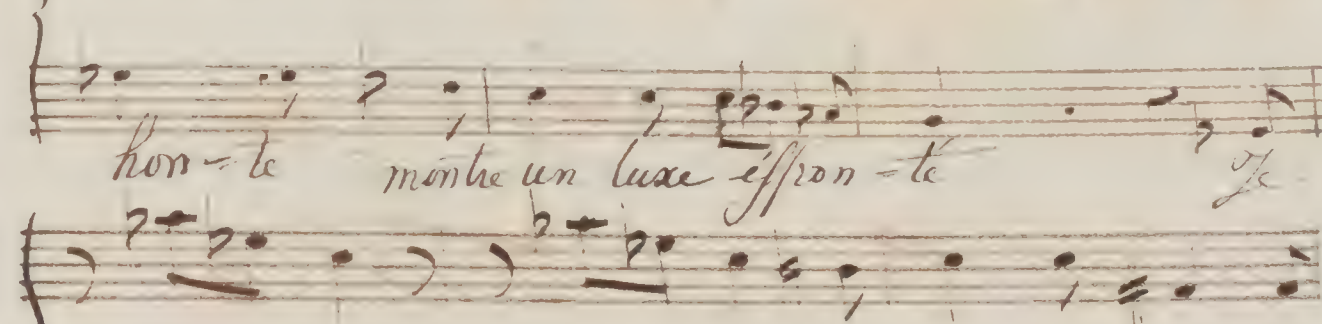
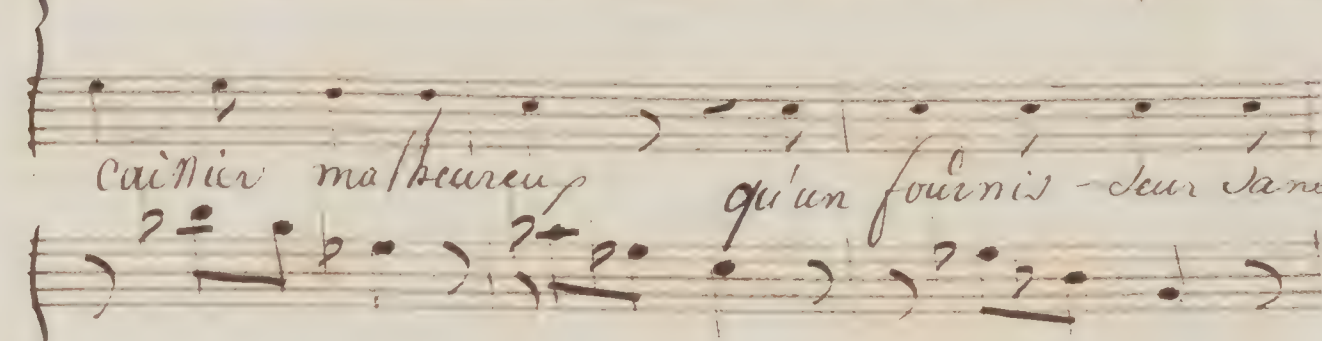
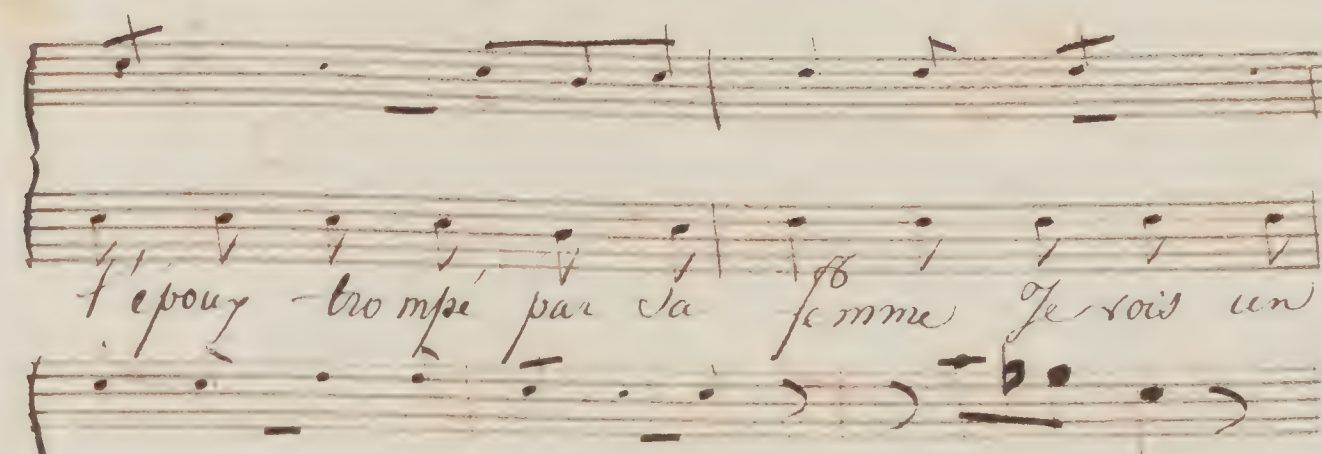
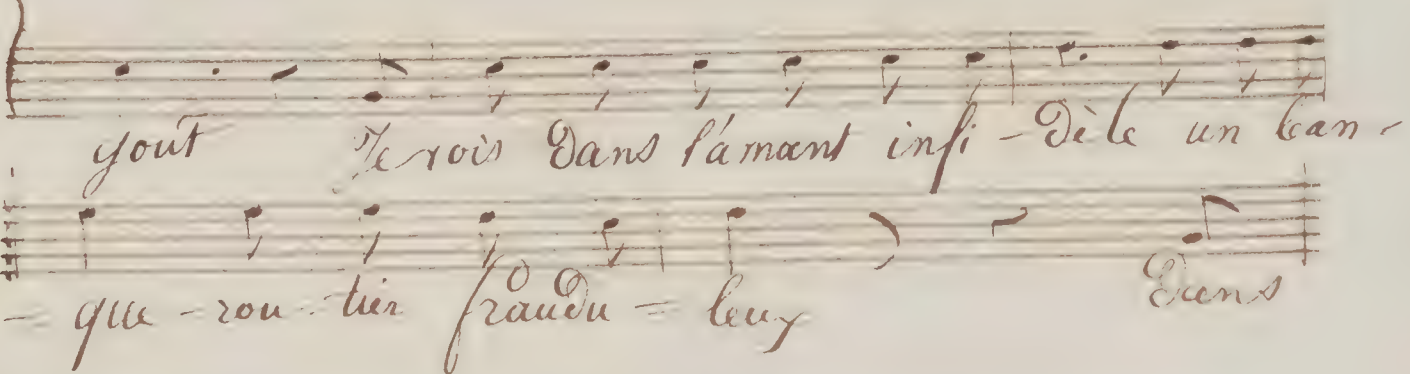
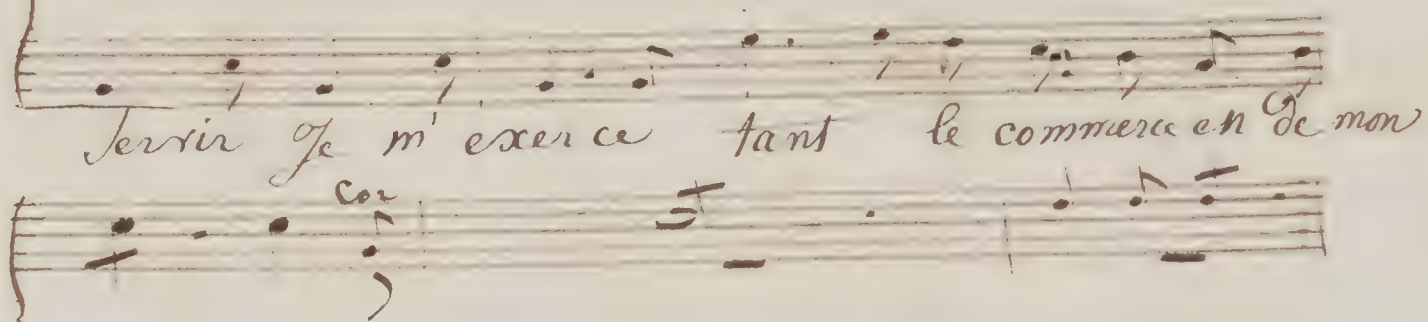
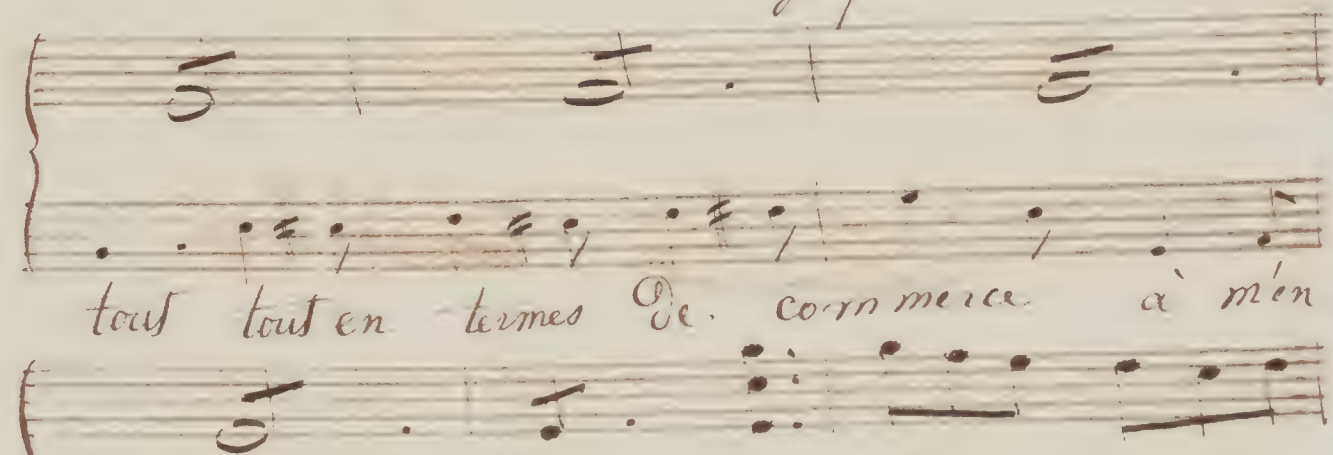
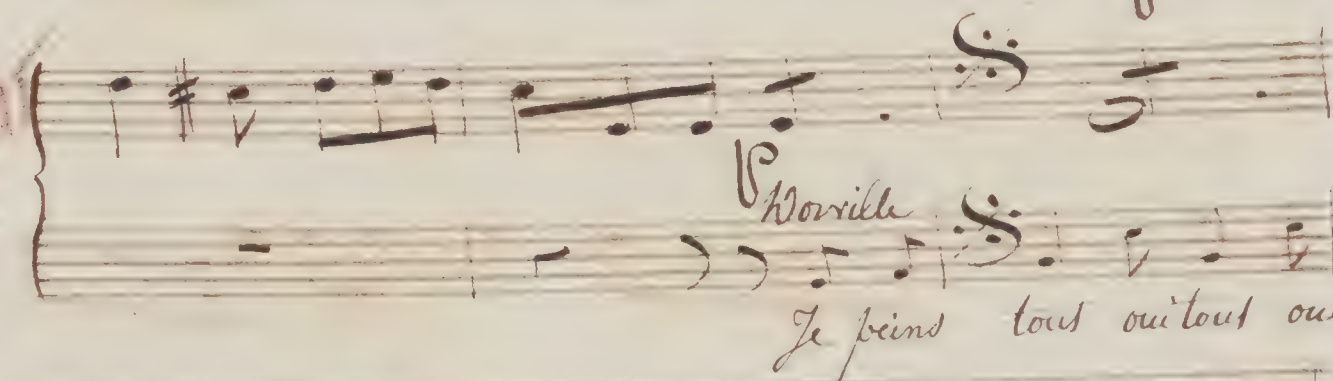
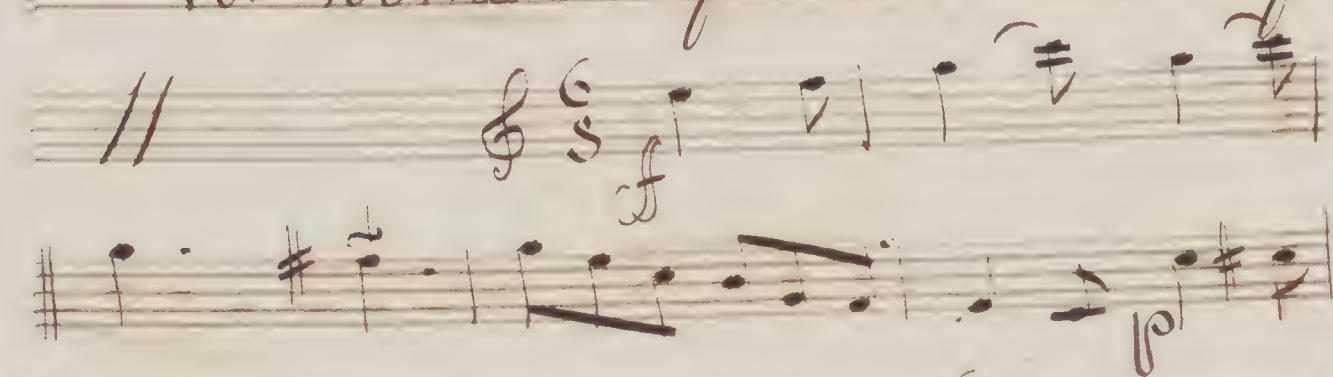
crois je suis le premier homme
qui par l'es -

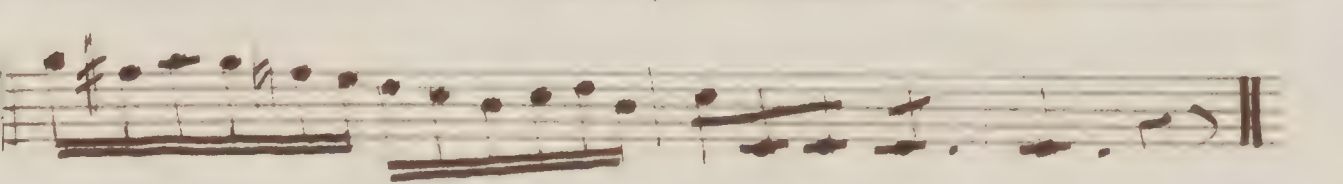
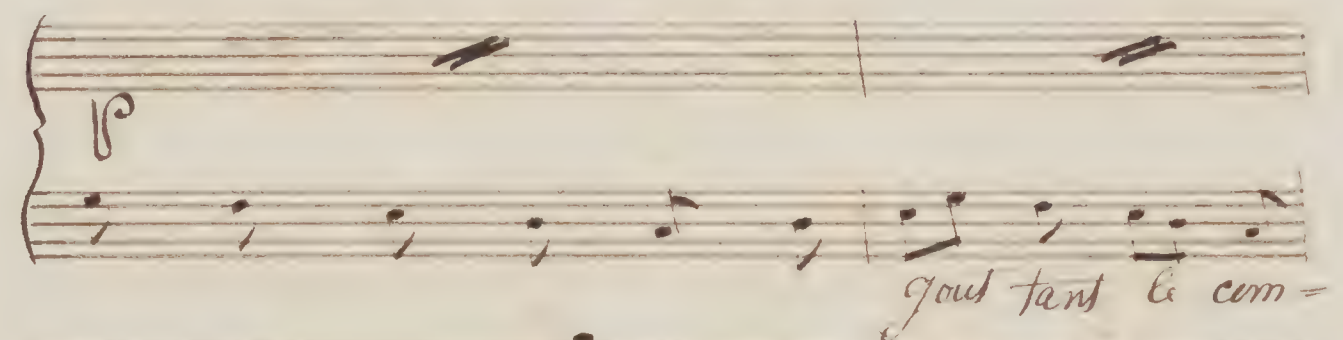
-prit parvint à s'enri - chir
qui par l'es -

-prit parvint à s'enri - chir
qui par

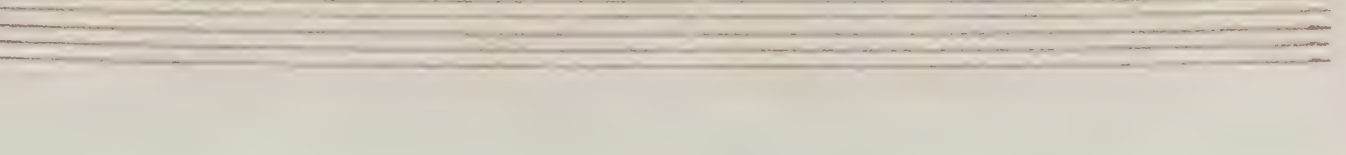
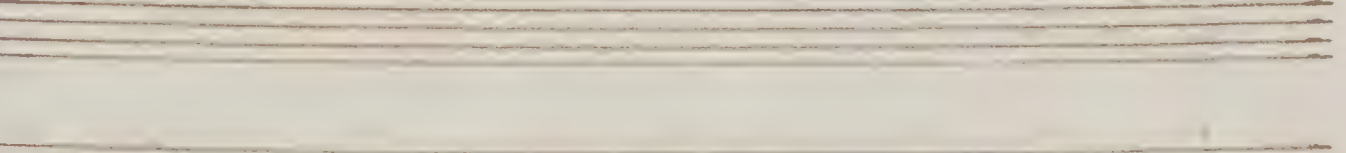
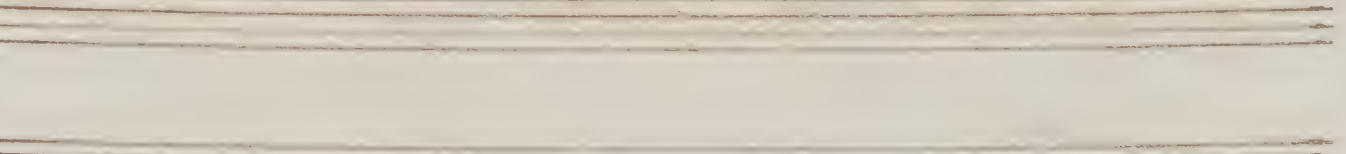
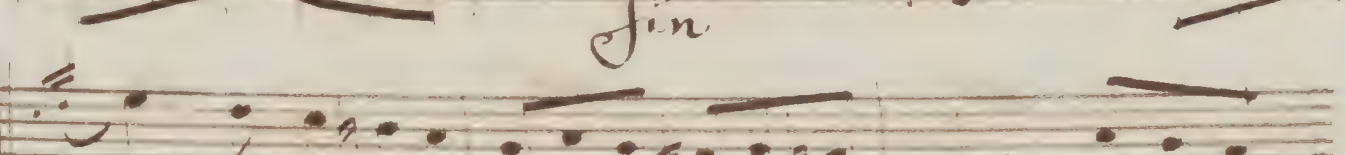
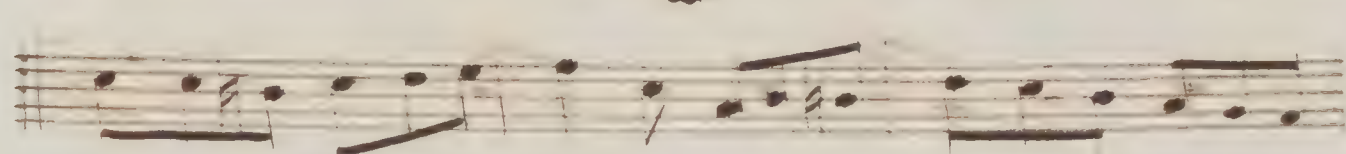
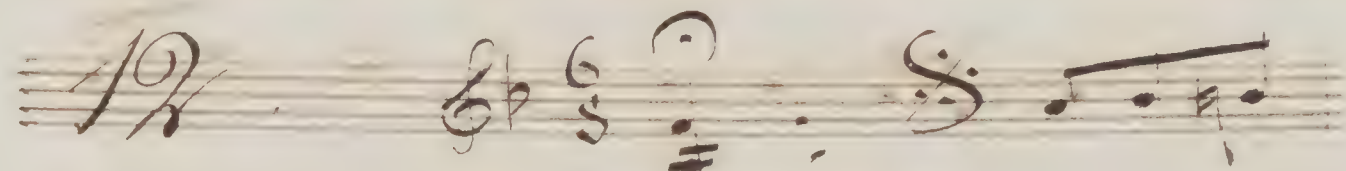
-prit parvint à s'enri - chir
qui par

vos termes de finance, c'est mon fort.





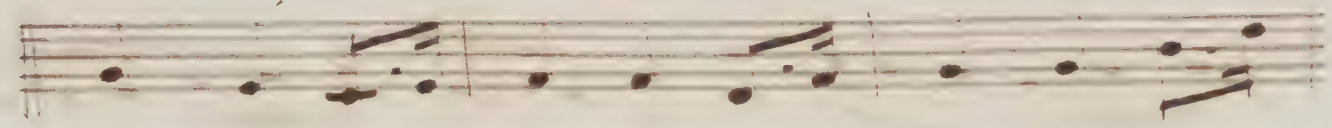
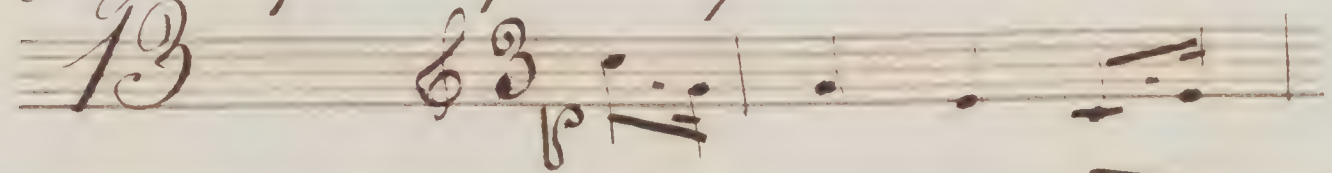
nous comptons sur votre exactitude.



Il y a prescription pour ces choses là.

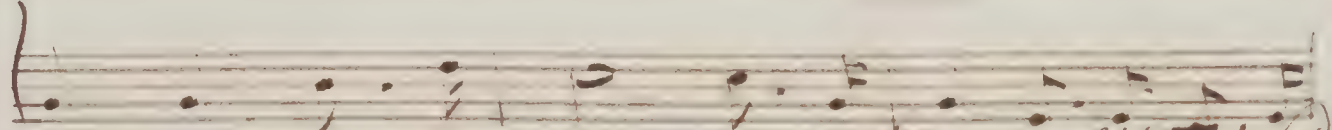
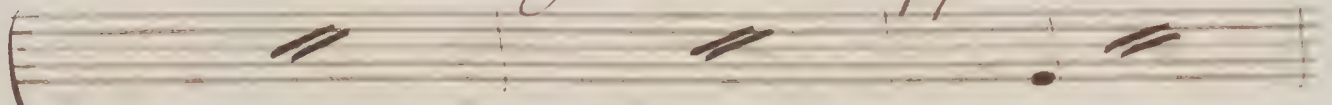
13

3

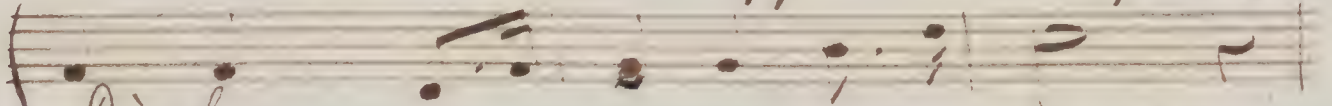


Les 3 marchandes

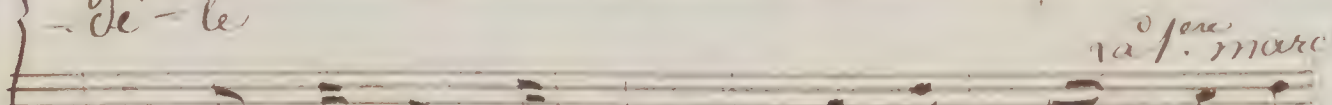
notre zè-le nous appelle nous re-



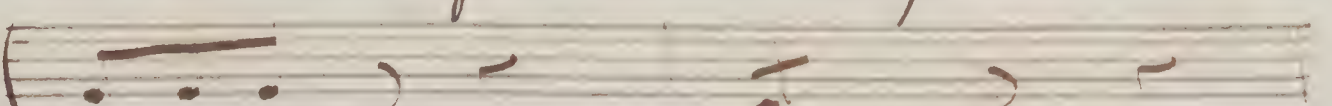
- nous en cet instant apporter à l'époux fi-



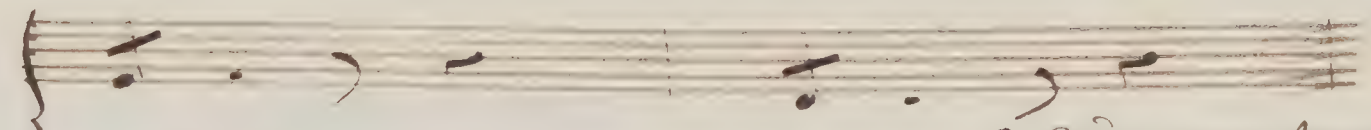
De-le



De-le et la fac-ture et les présents



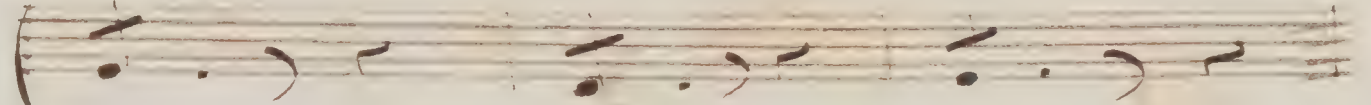
yez monsieur qu'elle en bel-le cette cor-



beille

en sa-tin

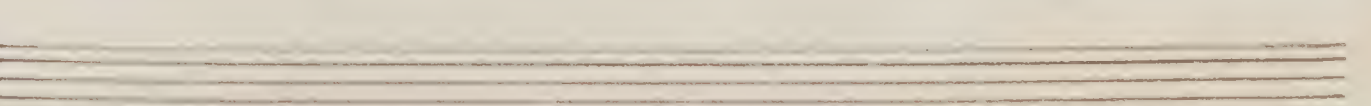
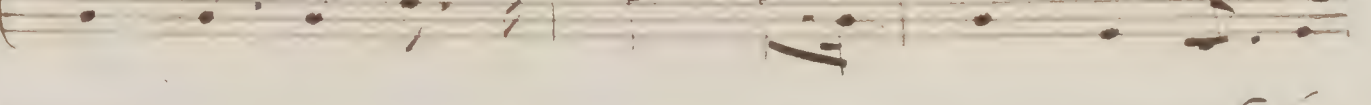
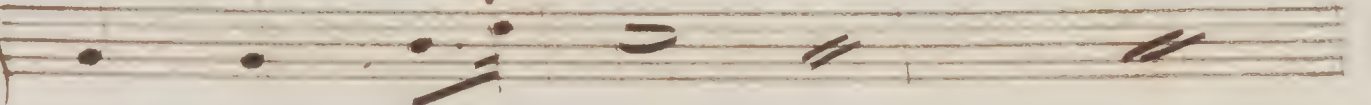
Admi



- rez cette Den-telle voyez le superbe



- crin la ma-fu-tu-re



ce n'en pas l'usage chez nous.

la marchande
Wand nos riches bou-

ti-ques

ti-ques

ti-ques

ti-ques

Korville

Chez elles tout le prouve

Chez elles tout le prouve

Chez elles tout le prouve

Chez elles tout le prouve

Chez elles tout le prouve

Chez elles tout le prouve

Chez elles tout le prouve

Chez elles tout le prouve

Chez elles tout le prouve

Chez elles tout le prouve

Chez elles tout le prouve

Chez elles tout le prouve

Chez elles tout le prouve

Chez elles tout le prouve

Chez elles tout le prouve

Chez elles tout le prouve

The left page of the manuscript contains a handwritten musical score. It features ten staves, organized into five systems of two staves each. The notation is in dark ink on aged, slightly yellowed paper. The first system begins with a treble clef and a key signature of one sharp (F#). The music consists of various note values, including eighth and sixteenth notes, as well as rests. The subsequent systems continue the melodic and harmonic development, with some staves showing more complex rhythmic patterns and others providing a steady accompaniment. The handwriting is clear and legible, typical of 18th or 19th-century musical notation.

The right page of the manuscript continues the handwritten musical score. It contains ten staves, with the first system being a single staff and the remaining four systems consisting of two staves each. The notation continues from the left page, maintaining the same musical style and notation. The paper shows signs of age, with some staining and a slightly uneven texture. The ink is dark and consistent throughout the page. The overall layout is clean and professional, reflecting the care taken in the composition and notation of the piece.

can la caille

J'espère que vous ne l'oublierez pas.

16

Chœur

notre jé-lé

me coûte diablement cher, va

Rosine
vous au-riez

tout de faire i-ci la moue

Dorville
oui mais je

Jus éfra yé Je l'a-roué

V. S.

Handwritten musical score on the left page, featuring a vocal line and a piano accompaniment. The score is written in a single system with multiple staves. The vocal line is marked with a double bar line and a repeat sign. The piano accompaniment is marked with a double bar line and a repeat sign. The score is written in a single system with multiple staves. The vocal line is marked with a double bar line and a repeat sign. The piano accompaniment is marked with a double bar line and a repeat sign.

Handwritten musical score on the right page, featuring a vocal line and a piano accompaniment. The score is written in a single system with multiple staves. The vocal line is marked with a double bar line and a repeat sign. The piano accompaniment is marked with a double bar line and a repeat sign. The score is written in a single system with multiple staves. The vocal line is marked with a double bar line and a repeat sign. The piano accompaniment is marked with a double bar line and a repeat sign.

malique

Je reconnais ton zèle.

18

quel doux moment pour leur tendres - se

Chœur

quel doux me =

quel

L'hymen couronne leur ar -

ment pour leur ten - dres - se

leur a-mis par

l'hymen couronne leur ar-deur

nos chants d'allé-gres se

amis par nos chants d'allé-

bons le jour du bon-heur

greste céle-bons le jour du bon-heur céle-bons

unis

ce le-bons le jour du bon-

le jour du bon-heur céle-bons le jour du bon-

Eugène

heur Waignez hor-tense ô vous que

j'aime accep-ter d'un heureux a-

mant cette main qui dans l'instant

même va si-gner le plus doux ser-

ment sa si-gner le plus Doux chr-

Chœur

=ment quel Doux moment pour leur ten

Dres-se l'hymen cou-

quel Doux moment pour leur ten Dres-se

comme leur ardeur

l'hymen couronne leur ar-

amis par nos chants d'allé-gres-se

leur amis par unis

célé-brons le jour Du bon-

nos chants d'allé-gresse célé-brons le jour Du bon-

heur a-mis par nos chants d'allé-

heur

gres se céle-brons le

amis par nos chants allé-gresse céle-brons

jour du bonheur céle-brons le jour du bon-

le jour du bonheur

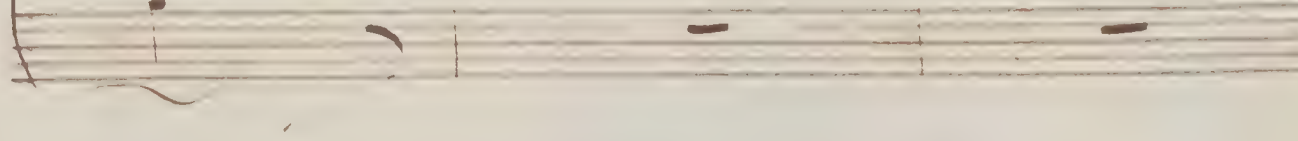
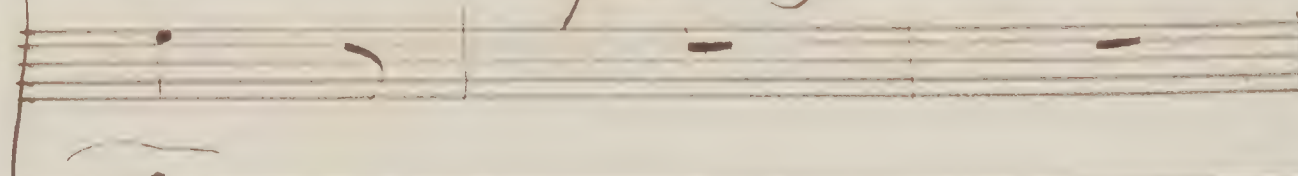
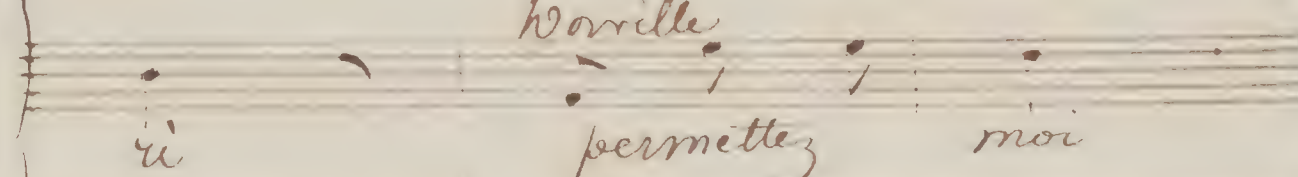
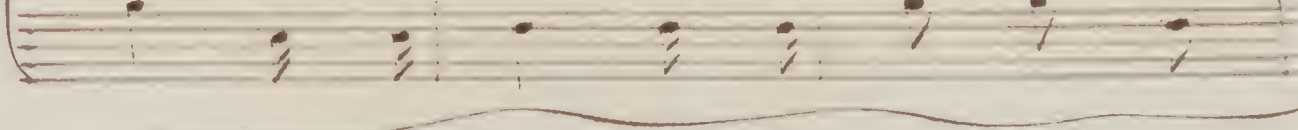
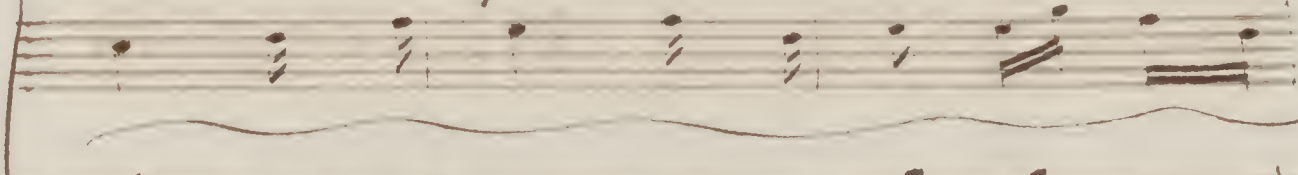
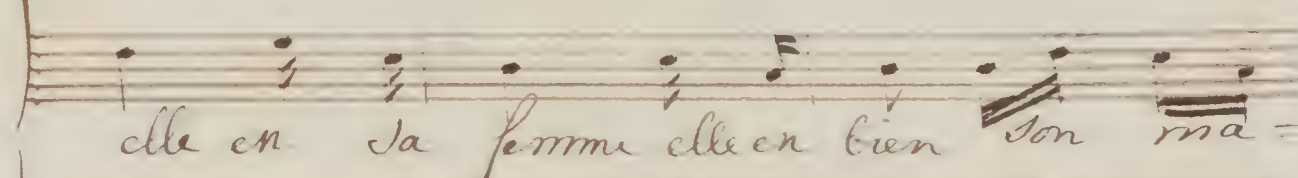
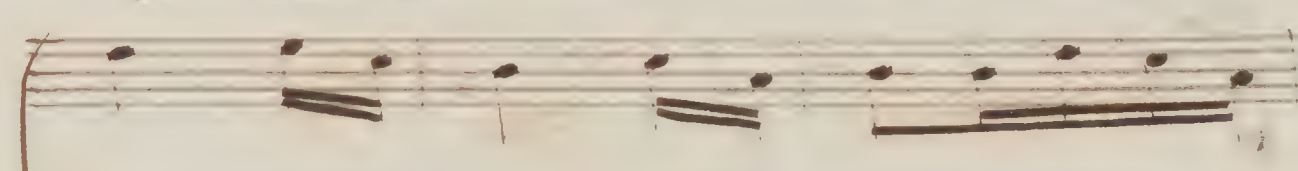
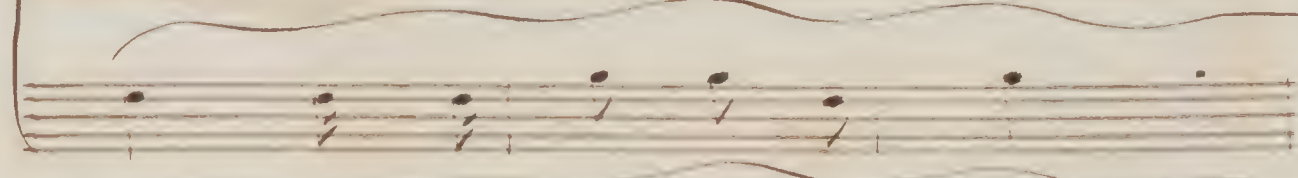
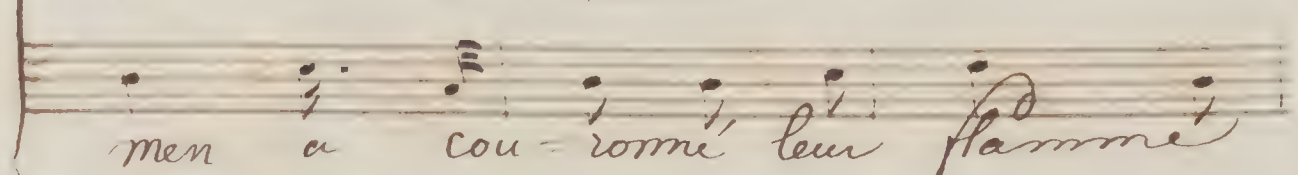
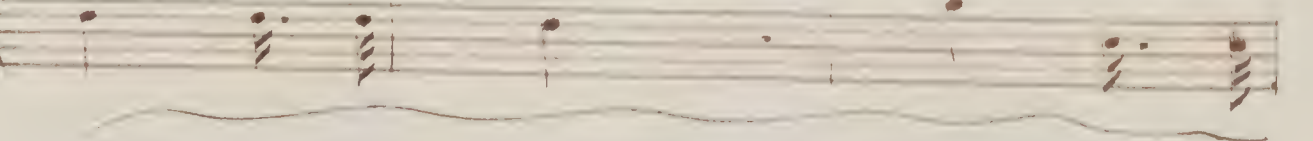
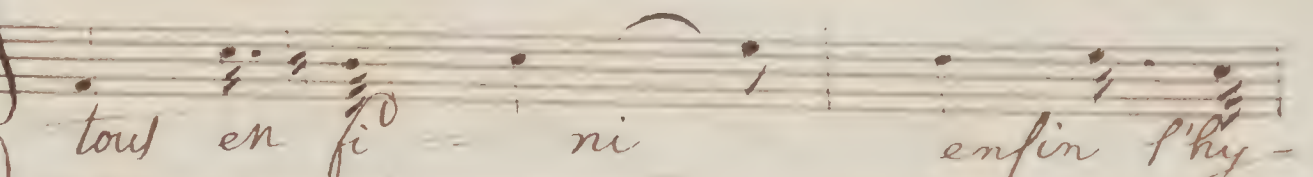
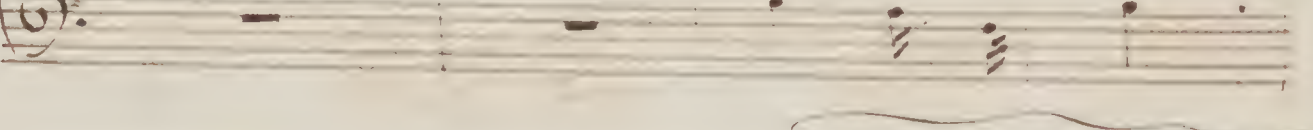
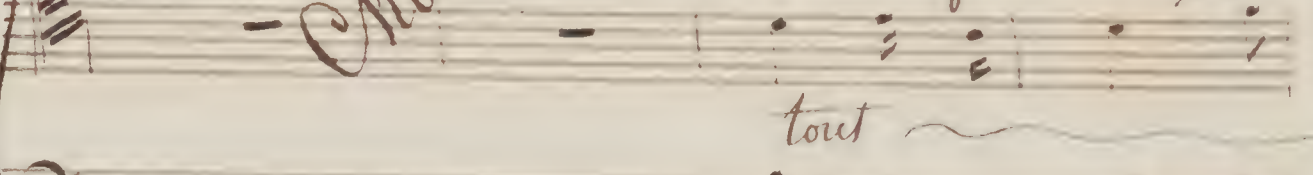
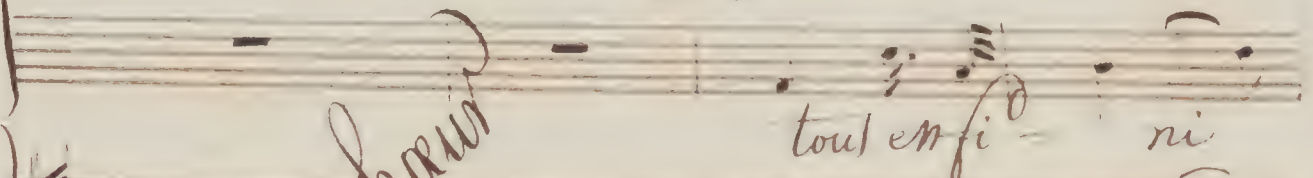
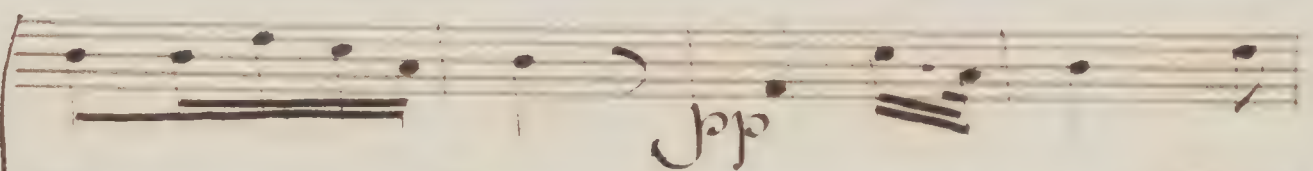
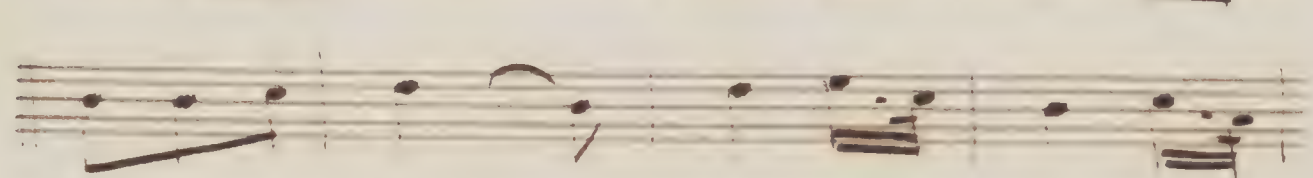
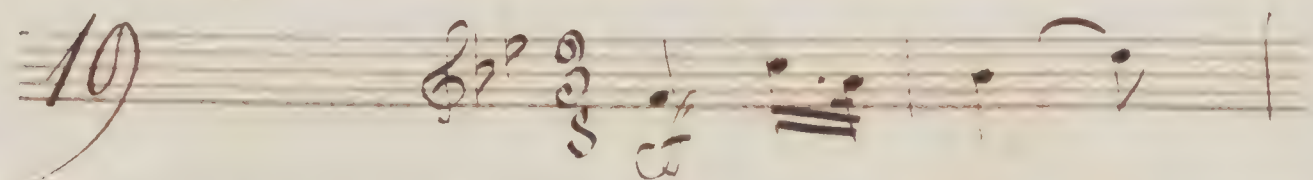
heur céle-brons le jour du bonheur

maintenant présentons nous.

(harmonie dans la coulisse)

vous vous feriez une affaire

mais je l'ai commandé blanche.

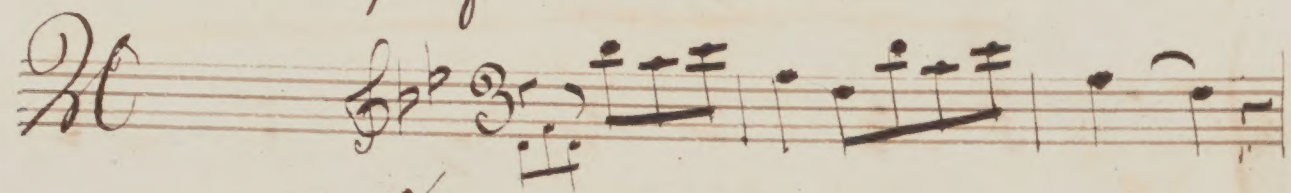


ma belle Da-me Je vous of-
fir Dieu! mon neveu
Waville et le Chœur
c'en encor lui
tout enfi ni

auderville

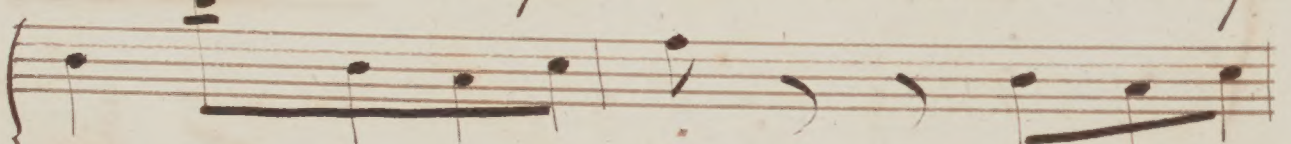
(Vaudeville)

Serait trop forte comme tu soudras.

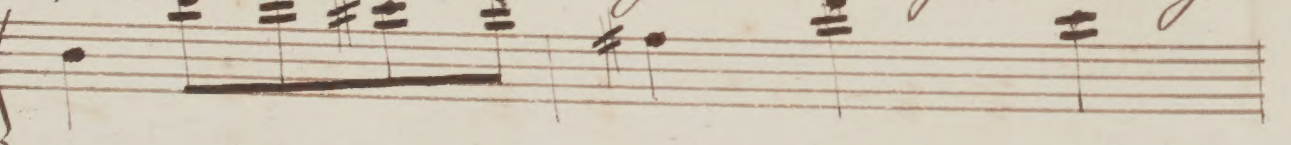


Rosine

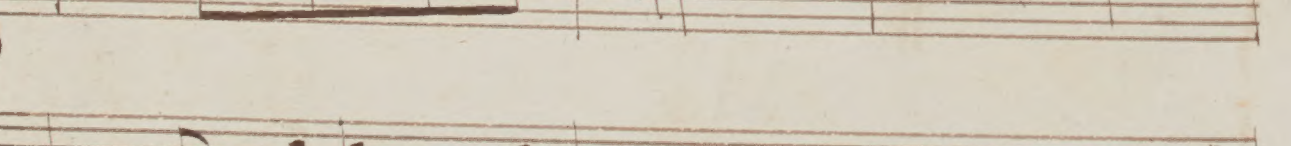
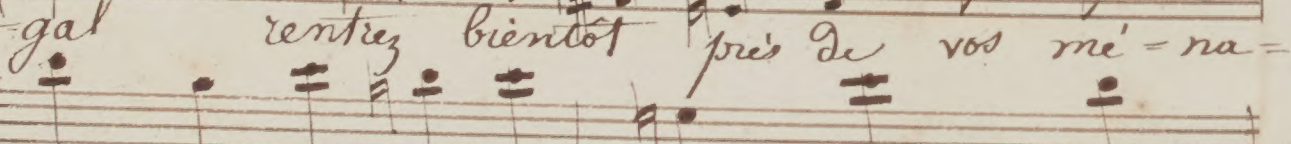
vous que souvent le tracas des af-



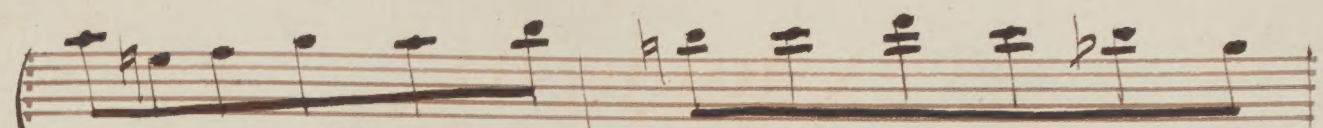
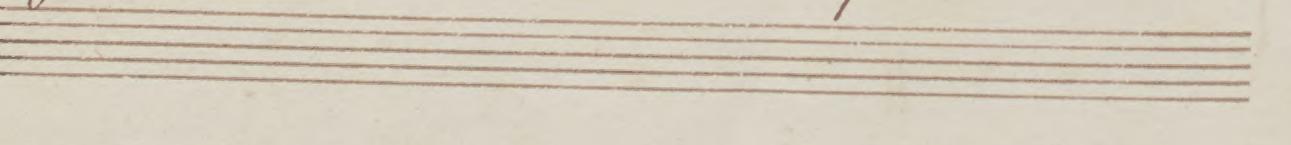
-faires tiens éloi- gnez du logis con-ju-



gal rentrez bientôt près de vos mè-na-



-gires car de l'absence on peut se trouver



mal ~~rien rien changeant~~ comme le cœur des

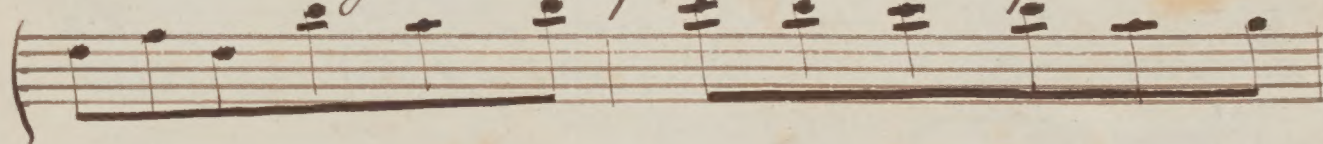
qui de l'ab-sence on peut se trouver

mal rien n'en changeant comme le cœur des

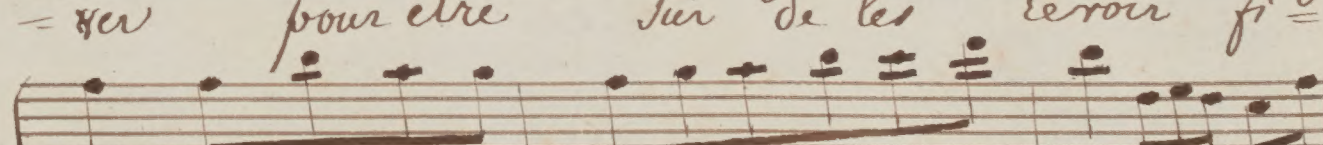
belles plus d'un malheur peut i-ci le prou-

ver pour é-tre sûr de les revoir fi-

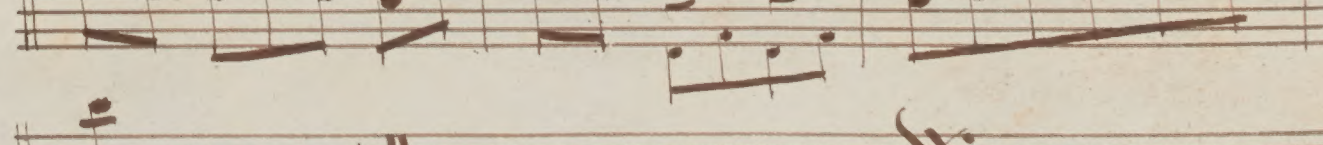
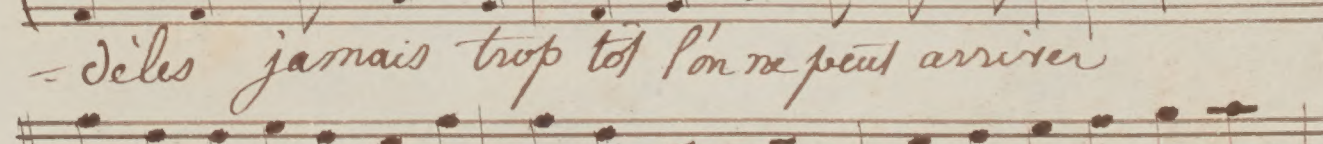
-des jamais trop tôt l'on ne peut arri-



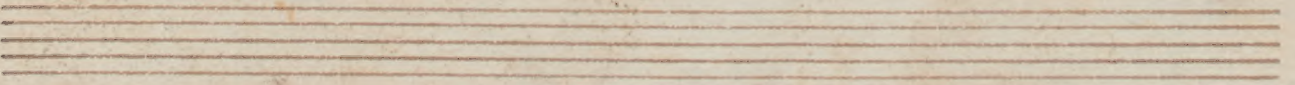
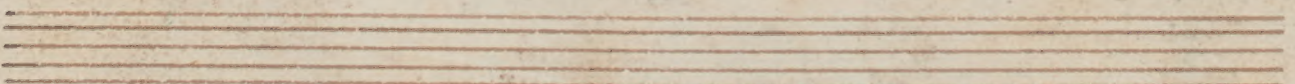
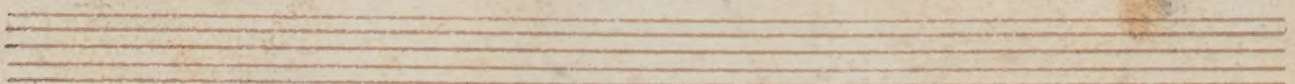
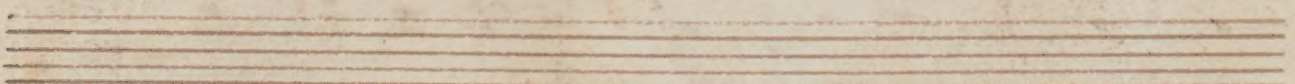
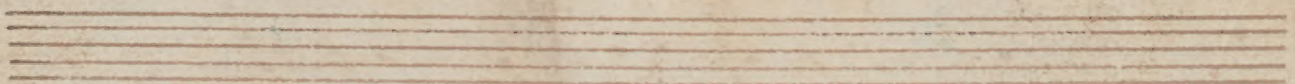
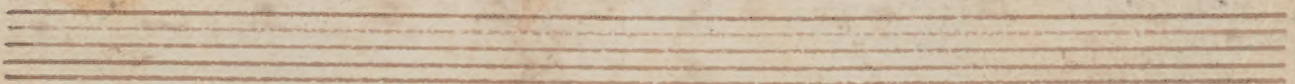
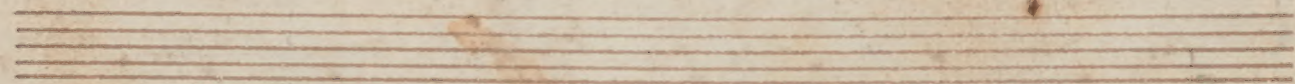
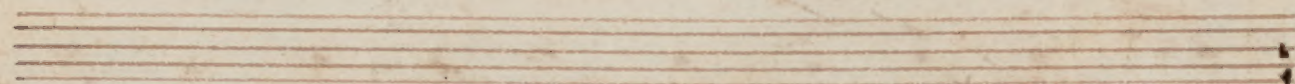
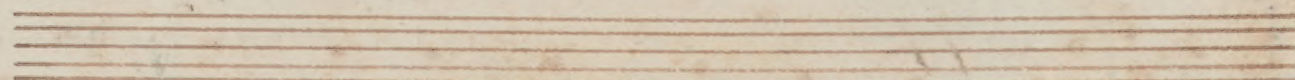
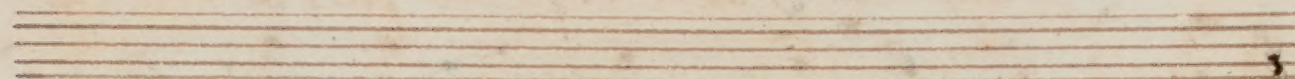
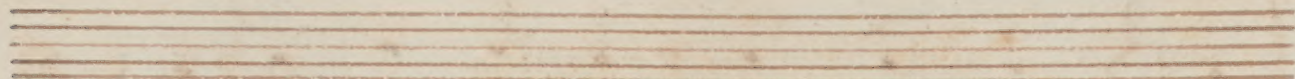
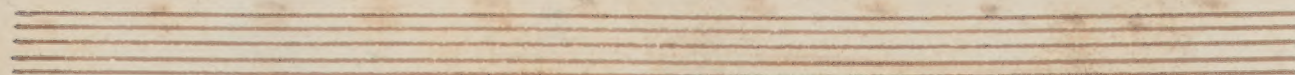
-ver pour étre sûr de les revoir fi-



-des jamais trop tôt l'on ne peut arriver



Fin





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